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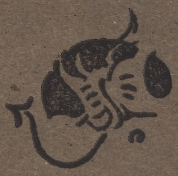
"NOTES"–"HARMONIES"–

"NOCTURNES."



J. McNEILL WHISTLER,
Tite Street, Chelsea.

SMITHSONIAN
INSTITUTION
558.

From
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"NOTES"—"HARMONIES"—

"NOCTURNES."

J. McNEILL WHISTLER,
Tite Street, Chelsea.

May, 1884.

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L'ENVOIE.

A PICTURE is finished when all trace of the means used to bring about the end has disappeared.

To say of a picture, as is often said in its praise, that it shows great and earnest labour, is to say that it is incomplete and unfit for view.

Industry in Art is a necessity,—not a virtue,—and any evidence of the same, in the production, is a blemish, not a quality;—a proof, not of achievement, but of absolutely insufficient work, for work alone will efface the footsteps of work.

The work of the master reeks not of the sweat of the brow,—suggests no effort,—and is finished from its beginning.

The completed task of perseverance only has never been begun, and will remain unfinished to eternity,—a monument of goodwill and foolishness.

"There is one that laboureth, and taketh pains, and maketh haste, and is so much the more behind."

The masterpiece should appear as the flower to the painter,—perfect in its bud as in its bloom,—with no reason to explain its presence,—no mission to fulfil,—a joy to the artist,—a delusion to the philanthropist, a puzzle to the botanist, an accident of sentiment and alliteration to the literary man.

PAINTINGS—DRAWINGS—PASTELS.

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1. The Pier; a grey note.
2. The Angry Sea.
3. Nocturne; grey and gold—Canal; Holland. (*Water-colour.*)
4. Red and blue—Lindsey Houses.
5. Grey and silver—Purfleet. (*Water-colour.*)
6. Violet and red.
7. Green and opal—The Village.
8. The Little Grocery, Chelsea; grey and red. (*Water-colour.*)
9. Nocturne in grey and gold—Piccadilly. (*Water-colour.*)
10. Violet and red.
11. Chelsea; yellow and grey.
12. Pink and opal—Harbour.
13. Petit Déjeuner; note in opal. (*Water-colour.*)
14. Erith—Evening. (*Water-colour.*)
15. Black and red. (*Water-colour.*)

16. Pink note—The Novelette. (*Water-colour.*)
17. Note in red—The Siesta.
18. Grand Canal, Amsterdam; nocturne. (*Water-colour.*)
19. Harmony in violet and amber. (*Water-colour.*)
20. Pink note—Shelling Peas. (*Water-colour.*)
21. Harmony in violet and yellow. (*Water-colour.*)
22. Grey Mist at Sea. (*Water-colour.*)
23. Pink note—Chelsea.
24. Note in red and violet—Nets.
25. Nocturne; silver and opal—Chelsea.
26. Arrangement in black—Reading.
27. Note in pink and purple. (*Water-colour.*)
28. Moreby Hall. (*Water-colour.*)
29. Blue and white—Dutch. (*Water-colour.*)
30. Variations in violet.
31. Scherzo in blue—The Blue Girl.
32. Blue and gold—The Schooner.
33. Violet and silver—The Great Sea. or green and gold, the back of Shantung.
34. Wortley; note in green.
35. Violet and amber—Tea. (*Water-colour.*)
36. Sea and Storm; grey and green.
37. The Green Headland.

38. An orange note—Sweet Shop.
39. Blue and silver—The Sunny Sea. (*Water-colour.*)
40. Sea and Mist; note in grey.
41. Little Shop; grey note.
42. Harmony in yellow and brown—Sunday.
43. Yellow and grey.
44. Harmony in brown and gold — Old Chelsea Church.
45. Sands; blue note.
46. The Little Bay; blue and brown.
47. Twilight; gold and grey. (*Water-colour.*)
48. Blue and opal—Herring Fleet.
49. Nocturne, black and gold—Winter; Amsterdam. (*Water-colour.*)
50. Blue and silver—The Islands, Venice. (*Pastel.*
51. Red and pink—La Petite Mephisto.
52. Note in blue and opal—The Sun Cloud.
53. Nocturne; black and red—Back Canal, Holland. (*Water-colour.*)
54. Grey and silver Mist—Life Boat.
55. Sunrise; gold and grey. (*Water-colour.*)
56. Blue and grey—Unloading.

57. Note in violet and flesh colour. (*Pastel.*)
58. Nocturne; black and gold—No. 6, Rag Shop, Chelsea.
59. Black and Emerald—Coal Mine.
60. The Little Alley; grey.
61. Red and black. (*Water-colour.*)
62. Grey and silver—Pier, Southend. (*Water-colour.*)
63. Old Shop, Chelsea; pink and grey. (*Water-colour.*)
64. Caprice in red.
65. Parasol; red note. (*Pastel.*)
66. Bravura in brown. (*Water-colour.*)
67. Opal Beach. (*Water-colour.*)

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